

300982

Lydia B. B. 1873

THE ADAPTATION TO ENGLISH ORGANS BY W. T. BEST.

The Church Organist.

A COLLECTION OF

Organ Pieces.

FOR USE DURING DIVINE SERVICE.

by
Charles Collin.

ORGANIST OF THE CATHEDRAL OF ST BRIEUC.

Book. 2.

Reduced Price 3/-

CLOSED
SHELF

M
11
C699o

London & New York
NOVELLO. EWER & CO

Offertoire FOR THE FEAST OF Pentecost.

N.º 7. MAFESTOSO.

Full without Mixtures on each Keyboard.

$\bullet = 108.$

N^o 7. *MAESTOSO.* Full without Mixtures on each Keyboard.

$\text{♩} = 108.$

ff Gt. *ff*

Ch. *p* Ch.

Gt. *f* Gt. *f*

The musical score is written for organ and consists of four systems of staves. The first system includes a treble and bass staff for the organ, with a 'rall -' marking and a 'Tempo.' marking. The second system includes a treble and bass staff for the organ, with a 'Ch.' marking and a 'p' dynamic. The third system includes a treble and bass staff for the organ, with a 'f Gt.' marking and a 'f' dynamic. The fourth system includes a treble and bass staff for the organ, with a '(Reeds off Gt. & Ped.) poco ritenuto.' marking and a 'Sw. p' marking.

rall - *Tempo.*

Ch. *p*

Ch. *p*

f Gt. *f*

(Reeds off Gt. & Ped.) poco ritenuto. *Sw. p*

Gt. (Sw. coupled to Gt.)
mf

pp sw. *rall* *mf Gt.*

cres *cen*

poco animato.
do. *f* *cres.*

Full.

ff

ff

rit *animato poco a poco*

Tempo.

p *ch.*

f *Gt.*

allargando.

attacca.

Hymn.

23

ALLA BREVE.

$\text{♩} = 120.$

ff Full.

ff

Elevation.

N^o 8.

ANDANTE SOSTENUTO.

Gt. Open Diapason. Sw. with Oboe. Ped Violon 16 ft.

♩ = 69.

Gt. *p*

PED.

Sw. *p* Sw.

The musical score is arranged in five systems, each consisting of two staves. The key signature is B-flat major (two flats). The first system features a treble staff with a melodic line and a bass staff with a supporting line. The second system includes a 'cresc.' marking above the right-hand staff and a 'PED.' marking below the left-hand staff. The third system is marked 'animato.' and 'rit.' above the right-hand staff, with 'Gt.' markings above and below the right-hand staff. The fourth system continues the melodic and harmonic development. The fifth system is marked 'Lento.' above the right-hand staff and concludes with a double bar line.

Communion.

N^o 9.

ANDANTE CON MOTO.

Gt. 8 ft. Sw. with Reeds 8 ft. coup. to Gt. Ped. Violon 16 ft.

$\text{♩} = 120.$

p Gt.

PED.

Sw.

a tempo.

rall.

MAN:

Gt.

PED.

Sw.

Gt.

Sw.

crsc.

PED.

MAN:

a tempo.

dim e rit.

f Gt.

dim e ral

len

tan

do.

Communion.

N^o 10. *MODERATO.*

Gt. 16 and 8 ft. Sw. Reeds 8 ft. Ch. Voix Céleste. Ped. 16 and 8 ft.

p Ch. *rit.*

Ch. *f* Gt. *PED.*

Gt. *f* Sw. *PED.*

p Ch. *f* Sw. *PED.*

f Sw.

The musical score consists of five systems, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, and dynamic markings.

- System 1:** Features a treble staff with complex chordal textures and a bass staff with sustained notes. Markings include *rit.* and *p Ch.*
- System 2:** Continues the texture with *rit.* and *Sw.* markings. The treble staff has a *Ch.* marking.
- System 3:** Includes *f Gt.* and *PED.* markings. The treble staff has a *Sw.* marking and the bass staff has a *p* marking.
- System 4:** Features *f Gt.*, *p*, *f Gt.*, *rall.*, and *a tempo.* markings. The treble staff has *Sw.* markings.
- System 5:** The final system, marked *Lento.* and *Gt.* in both staves.

March.

N^o II. ALL^o Mod^{to}

Gt. 8 ft. (Sw. Reeds coup. to Gt.)

p *16 and 8 ft.* *mf* Full Ch. *sw. pp* *mf* Ch. *sw. pp* *Gt.* *p* *Gt.* *ff* *Gt. (Reeds.)* *ff*

♩ = 132.

The musical score is written for a piano, strings, and guitar. It consists of five systems of staves. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'ALL^o Mod^{to}'. The score includes various dynamics such as *p* (piano), *mf* (mezzo-forte), *pp* (pianissimo), and *ff* (fortissimo). There are also articulations like 'Full Ch.' (full chords) and 'Ch.' (chords). The guitar part is marked 'Gt.' and 'Gt. (Reeds.)'. The piano part has a '16 and 8 ft.' marking. The tempo is indicated as '♩ = 132.'.

This page of musical notation is a piano and guitar arrangement. The score is written in treble and bass clefs with a key signature of one sharp (F#). It features complex piano textures with many chords and arpeggios, and a guitar part with various techniques like "Reeds off.", "dim.", "pp", and "f". Dynamics include "rit.", "mf", "f", and "cresc.". The notation includes many accidentals and fingerings.

The musical score is arranged in four systems, each with three staves. The top staff of each system is a vocal line in treble clef, and the bottom two staves are piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#). The first system includes the lyrics "cres - cen - do." under the vocal line. The second system is marked "(Reeds.)" and "ff" (fortissimo) for both the vocal and piano parts. The third system is marked "rit." (ritardando) for the vocal part. The score features various musical notations including eighth and sixteenth notes, rests, and dynamic markings.

Ch. *mf* *ff* Gt.

Tempo. Gt. 8 ft. *p* *rall* *p*

mf Ch. *mf*

p Sw. *mf* Ch.

Detailed description: The image shows a page of musical notation for an organ. It consists of four systems, each with three staves. The first system has a treble staff with a melodic line and two bass staves with accompaniment. Dynamics include *mf* and *ff*. The second system features a treble staff with a melodic line and two bass staves. It includes a *rall* (rallentando) section and a *Tempo.* (tempo) section. Dynamics include *p* and *mf*. The third system has a treble staff with a melodic line and two bass staves. Dynamics include *mf*. The fourth system has a treble staff with a melodic line and two bass staves. Dynamics include *p* and *mf*. The notation includes various musical symbols such as notes, rests, beams, and slurs.

This musical score is for a piano and guitar piece, page 34. It is written in D major (two sharps) and 4/4 time. The score is divided into four systems, each with a grand staff for piano (treble and bass clefs) and a single staff for guitar.

- System 1:** The piano part begins with a *sw. p* (sustained piano) marking. The guitar part enters with a *ff* (fortissimo) dynamic. A *Gt.* (guitar) marking is present above the first measure of the guitar staff.
- System 2:** The piano part features a *Ch.* (chord) marking. The guitar part continues with a *ff* dynamic.
- System 3:** The tempo marking *ANIMATO.* appears below the piano staff. The guitar part continues with a *ff* dynamic.
- System 4:** The piano part concludes with a series of chords. The guitar part continues with a *ff* dynamic.

The score includes various musical notations such as slurs, ties, and dynamic markings (*sw. p*, *ff*, *Gt.*, *Ch.*, *ANIMATO.*).

Postlude.

35

N^o 12. ALLEGRO.

Full without Mixtures on each Keyboard.

$\text{♩} = 12.$

f Gt.

mf

sw.

f Gt.



First system of musical notation. The upper staff features a melodic line with a *p sw.* (piano swell) marking and a *dim:* (diminuendo) marking. The lower staff provides harmonic support with sustained chords.



Second system of musical notation. The upper staff begins with a *p* (piano) marking and includes a *mf Gt. (Sw. coup to Gt.)* instruction. The lower staff continues the harmonic accompaniment.



Third system of musical notation. The upper staff includes a *crescen - do.* (crescendo) marking and a *sf ff e animato.* (sforzando fortissimo and animated) marking. The lower staff features a *ff* (fortissimo) marking.



Fourth system of musical notation. The upper staff concludes with an *allargando* (ritardando) marking. The lower staff provides the final harmonic accompaniment for this section.

Tempo.

ff (Reeds.)*ff**p* Ch.*ff* Gt.*rit.**rall.**Lento.**Lento.*

THE ORGANIST'S QUARTERLY JOURNAL

EDITED BY WILLIAM SPARK, Mus. Doc.

VOLUME I. PRICE 21s.

PART I.—2s. 6d.
Andante, in C. E. Silas.
Communion, in E flat. E. Batiste.
Postlude, in C. Henry Smart.
Prelude, in F. W. F. Funk.
Concert Fantasia. Sir K. P. Stewart.
PART II.—2s. 6d.
Prelude, in A. H. Smart.
Allegro, in C (First Movement of a Sonata). Sir G. A. Macfarren.
Andantino, with Choral, in D. J. Barnby.
Introduction, in D minor, and Fugue, in D. E. Silas.
Introductory Voluntary, in F. J. F. Barnett.
PART III.—2s. 6d.
Andante Serioso, in D minor. Carl Reinecke.
Two Organ Themes. Dr. Hiles.
No. 1, in A flat. No. 2, in F.
Andante, in E (Second movement of Sonata, in C).
Sir G. A. Macfarren.
Pastorale, in G. Gustav Merkel.
Andante sostenuto, in E. Dr. E. G. Monk.
PART IV.—2s. 6d.
Andante, in A. Inglis Bervon.
Fantasia, in C minor and C. Op. 40. Philip Tietz.
Andante, in D minor, and Allegro, in D. Dr. Spark.
Triple Fugue, in B minor. Gustav Merkel.
Allegro deciso (Finale of Sonata in C). Sir G. A. Macfarren.
PART V.—2s. 6d.
Postlude (Fughetta), in G minor. G. Kühmstedt.
Introductory Voluntary, in B flat. Henry Smart.
Allegretto Pastorale, in A. Dr. Steggall.
Andantino, in F minor. E. Batiste.
Allegro in F. E. Batiste.
Adagio, in E flat (Choral Hymn). Dr. Spark.
Melody, in C. E. Silas.
Larghetto, without Pedal. A minor. Sir G. A. Macfarren.
Theme, varied, in A. F. W. Hird.
PART VI.—2s. 6d.
Adagio, in A minor. Philip Tietz.
Postlude, in F. Alexander Guilman.
Allegretto, in E. Frederic Archer.
Prelude, in G. Gustav Merkel.
Prelude, in C sharp minor. Walter Parratt.
Elegy, in E minor, with Choral, and Fugue, in E. Leo Kerbusch.
Larghetto, in A minor. G. Kühmstedt.
Andante, varied, in G. Dr. Westbrook.
PART VII.—2s. 6d.
Offertoire, in G. G. Kühmstedt.
Andante Grazioso, in G. Henry Smart.
Postlude, in C minor and C. E. Prout.
Præludium, in E flat. Chr. Schaab.
Allegro Moderato, in B flat. W. J. Prichard.
Fugue, in D minor. Dr. Steggall.
Larghetto, in G minor. E. Batiste.
PART VIII.—2s. 6d.
Offertoire, in F. C. E. Stephens.
Andante, in B flat. Wm. F. Crossley.
Postludium, in D. Gustav Merkel.
Andante, in G. Sir G. A. Macfarren.
Fantasia (in form of an Offertoire), in C. B. Tours.

VOLUME II. PRICE 21s.

PART IX.—2s. 6d.
Chorale Preludes, No. 1 (Ein feste Burg). Professor Grædener.
Prelude, in E flat. W. J. Warner Jackson.
Trio, in A. J. F. Schwenne.
Concluding Voluntary. Arthur Page.
Fugue, in G. Otto Dienel.
Andante, in A. W. H. Barnett.
Adagio, in D. G. D. W. Osterholdt.
Andante, in G. Philip Tietz.
PART X.—2s. 6d.
Chorale Preludes, No. 2. "Ach Gott und Herr." Professor Grædener.
Introduction and Fughetta. Dr. Spark.
Andante. Inglis Bervon.
Fantasia on Chorale, "Jesus meine Freude." G. D. W. Osterholdt.
Andante amabile. G. J. Hills.
Andantino. W. J. Prichard.
Allegro maestoso. James Thomson.
PART XI.—2s. 6d.
Voluntary for the Communion. P. Valentim.
Prelude. Walter Macfarren.
Fugato. Op. 63. Philip Tietz.
Præludium et Fuga. Rev. Sir F. Ouseley.
Prelude. Arthur E. Dyer.
Andante. J. Hamilton Clarke.

PART XII.—2s. 6d.

Larghetto. T. M. Mudie.
Postlude, in D. Henry Smart.
Andantino. Gustav Merkel.
Allegro Vivace. F. W. Hird.
Introductory Voluntary. W. H. Barnett.
Prelude and Fugue. Professor Grædener.
Andante, No. 2. Dr. W. H. Sangster.
Prelude. Alex. S. Cooper.

PART XIII.—2s. 6d.

Concertstück, in F minor. H. F. Degenhardt.
Prelude, in G. Dr. Spark.
Fantasia, in D. Philip Tietz.
Introductory Voluntary, in A. Arthur Page.
Impromptu, in A minor. C. J. Frost.
Choral-Vorspiel (Nos. 1 and 2). Dr. R. Papperitz.
Andante Cantabile, in G. Wm. Wright.

PART XIV.—2s. 6d.

Prelude, in D, and March, in B flat minor. E. Silas.
Pastorale, in F. T. M. Pattison.
Religious March, in E flat. G. A. Macfarren.
Easy Prelude for M.F. stops, in F. Henry Smart.
Easy Prelude for Soft stops, in G. Henry Smart.
Prelude, in G. Frederic Archer.
Motivo, in B flat. Frederic Archer.
Moderato, in F. Gustav Merkel.
Pastorale, in A. Gustav Merkel.

PART XV.—2s. 6d.

Allegretto Grazioso. Berthold Tours.
Marcia, in G. Henry Smart.
Fugue. Carl Piutti.
Secular March, in A. Sir G. A. Macfarren.
Trio for Soft Stops. Dr. G. Kühmstedt.
Fantasia. Horace Wadham Nicholl.
PART XVI.—2s. 6d.
March Triumphant. Alex. Guilman.
Andante con moto. C. J. Hargitt.
Sonata, in F. (First movement). E. Silas.
Pastorale, in E flat. Philip Tietz.
Adagio, in D. Arthur Johnson.
Postlude, in A. H. J. Stark.

VOLUME III. PRICE 21s.

PART XVII.—2s. 6d.
Twelve Short Interludes for soft stops for use between the Offertory Sentences, or at Confirmation.
Henry Smart.
Andante, in B flat. Continuation of the Sonata in Part XVI. E. Silas.
Concluding Voluntary Fugato. Philip Tietz.
Offertoire, in F. Robert Hainworth.
Prelude, in C minor. F. E. Gladstone.
PART XVIII.—2s. 6d.
Voluntary, in D minor and F. Dr. S. S. Wesley.
Andante, in D. Sir H. Oakeley.
Allegro Moderato. Completion of Sonata. E. Silas.
Air with Variations and Finale, in A. A. Page.
PART XIX.—2s. 6d.
Solemn March. Charles E. Horsley.
Introductory Voluntary. D. E. Verrinder.
Postlude, in D. Berthold Tours.
Romance, in G. R. Forsey Brion.
March, in F. J. H. Wallis.
Andante Pastorale. James Tomlinson.
March. J. Pattinson.

PART XX.—2s. 6d.

Orgelstück. F. G. Werner.
Andante, in C. (The Lake). Dr. Spark.
Grand Offertoire, in A. Hamilton Clarke.
Larghetto, in C. Ch. J. Frost.
St. Stephen's Fugue. Robert Fieldwick.
Moderato assai, in G minor. Philip Tietz.

PART XXI.—2s. 6d.

Lied ohne Worte. Frederick Lux.
Andante. J. W. Gritton.
Concert-Fantasia. Johann Wörping.
Andante. Charles H. Shepherd.
Postlude. Arthur E. Dyer.

PART XXII.—2s. 6d.

Offertorium, in F. C. A. Barry.
12 Short and Easy Preludes, in various keys. A. Bord.
Allegro Marziale, in C. F. E. Gladstone.
Andante, in F. J. H. Wallis.
Prelude and Fugue, in E minor. W. Wilmore.

PART XXIII.—2s. 6d.

Fugue, in C minor. E. Silas.
Andante con moto, in F. J. F. Barnett.
Andante, in G. J. Stimpson.
Twelve Short and Easy Preludes, in various keys. C. C. Moldenhauer.
Postlude, in C. Humphrey J. Stark.

VOLUME IV. PRICE 21s.

PART XXV.—2s. 6d.

Marche Triomphale, in E flat. F. Archer.
Two Preludes, No. 1, in A; No. 2, in G. Ludwig Thäl.
Concert Fantasia, in G. Leopold de Prins.
Andante, in E flat. F. J. Read.

PART XXVI.—2s. 6d.

Prelude. Ludwig Richter.
Maestoso alla Marcia. F. W. Hird.
Sonata. Op. 16. P. H. Rüfer.
Andante. C. J. Frost.

Andante con moto (Continuation of Sonata). P. H. Rüfer.

Allegro vivace, in D. Charlton T. Speer.
Fantasia on St. Ann's Hymn Tune. Op. 93. E. Silas.
Fugue, in G minor. E. F. Gaebler.

PART XXVII.—2s. 6d.
Fantaisie sur deux Melodies Anglaises. Home, sweet home, ("Rule Britannia"). Alex. Guilman.

Allegro Maestoso—Finale of Sonata in G minor. P. H. Rüfer.

Prelude and Postlude, in C. C. J. Frost.

PART XXIX.—2s. 6d.
Quintuor, in A. A. W. Bach.
Pastorale, in F. Hamilton Clarke.

Postlude, in B flat. W. H. Barnett.
Prelude and Fugue, in E minor. C. V. Stanford.

PART XXX.—2s. 6d.
Jerusalem the Golden, Variations and Finale. Dr. Spark.

Larghetto, in G minor. J. E. Richardson.
Andante, in F. Ed. A. Sutton.

Minuet—in the Ancient Style. Hamilton Clarke.
Minuetto—Per un Organo di Salone. Ed. Silas.

PART XXXI.—2s. 6d.
Andante. H. B. Battley.
Postlude. Arthur Carnall.

Prelude and Fugue. Jacob Bradford.
Andante con moto. E. H. Turpin.

Fugue, in D minor. Fred. Archer.
PART XXXII.—2s. 6d.

Minuet. Henry Smart.
Fantasia. W. S. Hoyte.

Andante Sostenuto. John Wrigley.
Minuetto. Op. 90. J. Baptiste Calkin.

VOLUME V. PRICE 21s.

PART XXXIII.—2s. 6d.

March, in C minor. Geo. B. Allen.
Elegy, in A minor and major. Charles Goodban.
Menuetto, in G minor and major. Berthold Tours.
Prelude et Fuga, in G. A. Moricani.
Concluding Voluntary. Arthur Johnson.
Easy Voluntary, in G. Dr. Spark.

PART XXXIV.—2s. 6d.

Melody, in E minor. E. Silas.
Andante Pastorale, in A. D. Hemingway.
Offertory or Communion, in D. Hamilton Clarke.
Air Varié, in B flat. G. B. Lissant.
Andante con moto, in E flat. E. Townshend Driffeld.
Prelude, in G minor. Dr. W. H. Sangster.

PART XXXV.—2s. 6d.

Minuet, in A minor. Dr. Spark.
Gavotte, in D. Dr. Spark.
Introduction and Fugue, in C minor and major. J. Wrigley.
March Lyro, in F. J. Whitaker.
Sonata, in D flat. (First movement). Charlton T. Speer.

PART XXXVI.—2s. 6d.
Andante espressivo. James Stimpson.
Allemande. Frederic Archer.

Andante. Dr. J. V. Roberts.
Postlude. W. H. Hale.
March. W. A. C. Cruickshank.

Andante grazioso. George Smith.

PART XXXVII.—2s. 6d.
Festive March, in D. Henry Smart.

Adagio. Continuation of Sonata in Part XXXV. Charlton T. Speer.
Minuet. Dr. Arthur Carnall.
Andante Moderato. Dr. Garrett.

PART XXXVIII.—2s. 6d.

lude and Fugue in C. Wm. Power. O'Donoghue.
Jas. de la Massou's Dream (Varied). Thos. Craddock.
Easy Prelude, in F. Ignace Gibson.
Prelude, in F. H. Houseley.

PART XXXIX.—2s. 6d.

Pastorale, in D. Gustav Merkel.
Finale of Sonata in Part XXXVII. Charlton T. Speer.
Andante (Introductory Voluntary). H. Cardini Cole.
Andante Pastorale. Albert E. Bishop.
Andante. Wm. Greenwood.
Introduction and Andante. Dr. Hiller.

PART XL.—2s. 6d.

Allegretto, in A. Gustav Merkel.
Allegro, in D. Gustav Merkel.
Fugue, in B flat. E. W. Healey.
Communion. No. 1, in D. Ferris Tozer.
Communion. No. 2, in B flat. Ferris Tozer.
Festal March, in E flat. Dr. C. S. Heap.

VOLUME VI. PRICE 21s.

PART XLI.—2s. 6d.

Overture, in C. Op. 123. G. Merkel.
Andante. Richard Jackson.
Postlude. L. John Naylor.
Andante. Dr. Hiles.
Fantasia. Charles J. Frost.

PART XLII.—2s. 6d.

Prelude for the Diapasons, in G. T. L. Forbes.
Alia Marcia Funebre, in C minor. Reinhold Succo.
Postlude, in D. D. Suddell.
Four Short Introductory Voluntaries. Arthur Johnson.
Postlude, in C. H. Cardini Cole.

PART XLIII.—2s. 6d.

Postlude, in E flat. Henry Smart.
Andante, in G. Hamilton Robinson.
Introduction and Fugue, in F. Mrs. Mounsey.

PART XLIV.—2s. 6d.

Introduction and Allegro, in D. Dr. Spark.
Prelude and Fugue, in E. Charles E. Melville.
PART XLV.—2s. 6d.
Three Short Pieces. Gustav Merkel.
Andante Religioso, in E flat. W. Mullineux.
Idylle, in G. L. Samson.
Sonatina, in C. Charles Joseph Frost.

PART XLV.—2s. 6d.

Prelude and Fugue. E. P. Aldous.
Soft Movement. Dr. C. S. Heap.
Flute Fantasia. Inglis Bervon.
Réverie religieuse. Dr. J. Dunne.

PART XLVI.—2s. 6d.

Elegie. Reinhold Succo.
Prelude for the Diapasons. E. W. Healey.
Prelude and Fugue. E. H. Turpin.
In Memoriam. G. J. Bennett.

PART XLVII.—2s. 6d.

Postlude, in F. Dr. J. V. Roberts.
Andante, in B flat. Jas. T. Pye.
Fantasia, in C. Dr. Arthur Carnall.
March, in C. R. H. Heath.
Andante, in F. Arthur W. Marchant.

PART XLVIII.—2s. 6d.

Prelude for Soft Stops, in E flat. Gustav Merkel.
Introductory Voluntary, in E. J. M. Doughty.
Morceau pour les Carillons, in F. Dr. Spark.
Festal March, in C. D. Hemingway.
Introduction and Fugue, in E flat. Dr. Geo. Dixon.

VOLUME VII. PRICE 21s.

PART XLIX.—2s.

Three Hymn-Tunes. Arranged as Interludes. F. W. Hird.
Toccata, in D. Reinhold Succo (Berlin).
Andante Religioso, in A. M. J. Monk.
Basso ostinato, by Zelter, as a Passacaglia. Geo. Hepworth.

PART L.—2s.

Introductory Voluntary, in G. J. More Smieton.
Short Postlude, in E flat. George Hepworth.
Andante moderato, in G minor. George Gardner.
Prelude and Fugue, in C minor. Dr. W. Creser.
Larghetto, in D. James Bryant.
Short Prelude, in F. Oliver Brooksbank.

PART LI.—2s.

Fuga, in D. Reinhold Succo (Berlin).
Minuet, in C. James T. Pye.
Two short and easy Preludes (No. 1, in B flat; No. 2, in E flat). Charles Joseph Frost.
Andante Tranquillo, in G. W. Owen Jones.
Romanzo, in A. H. Houseley.

PART LII.—2s.

Postlude, in E flat. C. W. Pearce.
Andante, in F. J. Alsop.
Fughetta, in C. Wm. Hepworth.
Gavotte, in G. W. Blakeley.
Fugue on the name of B-A-C-H. W. Conradi (Schwerin).
Concluding Voluntary, in A. Hermann Lott.

PART LIII.—2s.

Postlude, in E flat. Julius Katterfeldt (Schwerin).
Fantasia on Mendelssohn's "Volklied," in D. G. Hepworth.
Prelude, in D minor. Franklin Harvey.
Prayer, in F. Edwin Evans.
Prelude, in G. J. Benson.
Fugue, in E flat. E. W. Healey.

PART LIV.—2s.

Andante, in G. Dr. J. C. Tiley (1872).
Passacaglia in C. Dr. J. C. Tiley (1876).
Prelude for the Diapasons, in C sharp minor. J. Katterfeldt.
Hommage à Smart, Variations on the Hymn-tune "Lancashire." J. Matthews.
Motive-Fantasy, in D. W. Conradi (Schwerin).
Andante cantabile, in E flat. James L. Gregory.

PART LV.—2s.

Sonata, in D minor. Otto Dienel (Berlin).
PART LVI.—2s.

Prelude and Fugue. Dr. J. C. Tiley.
Characteristisches Tongemälde. Characteristic Piece. (Pastorale.) G. Hepworth.
Variations on the Choral "Nun danket alle Gott." Dr. J. T. Pye.
Two Short and Easy Postludes. Dr. C. J. Frost.

VOLUME VIII.

PART LVII.—2s.

Voluntary, in B flat. Slow Movement, with Variations. Horton Allison, Mus. Doc.
Postlude, in D. J. W. Hudson, Mus. Bac.
Intermezzo, in A. Charles W. Pearce.
Thematical Prelude, in E minor. W. Conradi.
Postlude; Counterpoint on a Hymn Tune. W. N. Watson.

PART LVIII.—2s.

Andante. Dr. J. C. Tiley.
Sonata for Four Hands and Pedals. George Hepworth.
Short Easy Postlude, in D. Dr. Spark.

PART LIX.—2s.

Concert-Satz. Otto Dienel.
Allegretto. W. Wolstenholme.
Postlude, Introduction, and Fugue. The Hon. Adela Douglas Pennant.
Postlude, in G. G. B. Gilbert.

PART LX.—2s.

Fantasia in Three Movements. Dr. Spark.
Impromptu. W. Henry Maxfield.
Fantasia on Mozart's celebrated Duet from "Il Flauto Magico." George Hepworth.
Fantasia. Julius Katterfeldt.
Postlude. Fred. J. Read.

PART LXI.—2s.

Andante Espressivo. Dr. Spark.
Introductory Voluntary on the Russian Hymn. Dr. James T. Pye.
Andante. J. H. Wallis.
Fugue. Four voices. Dr. J. C. Tiley.
Concert-Air. Edwin Evans.

PART LXII.—2s.

Improvisata en Forme d'Ouverture. E. Townshend Driffeld.
Postlude, in D. W. Conradi.
Andante Espressivo. George Gardner.
Sonata da Chiesa. Edwin Evans.
Præludium et Fuga. William Hepworth.
(To be continued.)

PART LXIII.—2s.

Postlude, in D. W. Conradi.
Andante Espressivo. George Gardner.
Sonata da Chiesa. Edwin Evans.
Præludium et Fuga. William Hepworth.
(To be continued.)